

String Quartet #3
A Polytempic Polymicrotonal Work for String Quartet

Peter Thoegersen

c. 2013-2016

Polymicrotonal Cents Values for Quartet

1/1 just means it's whole and no cents are needed

13tet

1/1

-8

-16

-24

-32

-40

-52

+44

+36

+28

+20

+12

+4

14tet

1/1

-14

-29

-43

-57

+29

+15

1/1

-13

-27

-41

+45

+31

+17

12tet

1/1

15tet

1/1

-20

-40

-60

+20

1/1

-20

+60

+40

+20

1/1

-20

-40

-60

+20

String Quartet #3 (No Vibrato)

A Polytempic Polymicrotonal Work for String Quartet

Peter Thoegersen

Thema I

No Vibrato

Thema I

Violin I
13 tet
92 c. I

Violin II
14 tet
86 c. II

Viola
12 tet

Cello
15 tet
80 c.

Vln. I

Vln. II

Vla.

Vc.

Violoncello I
15 tet
80 c.

Violoncello II
14 tet
86 c. II

Violoncello III
13 tet
92 c. I

Violoncello IV
12 tet

Violoncello V
11 tet
85 c. III

Violoncello VI
10 tet
84 c. III

Violoncello VII
9 tet
83 c. III

Violoncello VIII
8 tet
82 c. III

Violoncello IX
7 tet
81 c. III

Violoncello X
6 tet
80 c. III

Violoncello XI
5 tet
79 c. III

Violoncello XII
4 tet
78 c. III

Violoncello XIII
3 tet
77 c. III

Violoncello XIV
2 tet
76 c. III

Violoncello XV
1 tet
75 c. III

Violoncello XVI
0 tet
74 c. III

Violoncello XVII
-1 tet
73 c. III

Violoncello XVIII
-2 tet
72 c. III

Violoncello XIX
-3 tet
71 c. III

Violoncello XX
-4 tet
70 c. III

Violoncello XXI
-5 tet
69 c. III

Violoncello XXII
-6 tet
68 c. III

Violoncello XXIII
-7 tet
67 c. III

Violoncello XXIV
-8 tet
66 c. III

Violoncello XXV
-9 tet
65 c. III

Violoncello XXVI
-10 tet
64 c. III

Violoncello XXVII
-11 tet
63 c. III

Violoncello XXVIII
-12 tet
62 c. III

Violoncello XXIX
-13 tet
61 c. III

Violoncello XXX
-14 tet
60 c. III

Violoncello XXXI
-15 tet
59 c. III

Violoncello XXXII
-16 tet
58 c. III

Violoncello XXXIII
-17 tet
57 c. III

Violoncello XXXIV
-18 tet
56 c. III

Violoncello XXXV
-19 tet
55 c. III

Violoncello XXXVI
-20 tet
54 c. III

Violoncello XXXVII
-21 tet
53 c. III

Violoncello XXXVIII
-22 tet
52 c. III

Violoncello XXXIX
-23 tet
51 c. III

Violoncello XL
-24 tet
50 c. III

Violoncello XLI
-25 tet
49 c. III

Violoncello XLII
-26 tet
48 c. III

Violoncello XLIII
-27 tet
47 c. III

Violoncello XLIV
-28 tet
46 c. III

Violoncello XLV
-29 tet
45 c. III

Violoncello XLVI
-30 tet
44 c. III

Violoncello XLVII
-31 tet
43 c. III

Violoncello XLVIII
-32 tet
42 c. III

Violoncello XLIX
-33 tet
41 c. III

Violoncello L
-34 tet
40 c. III

Violoncello LI
-35 tet
39 c. III

Violoncello LII
-36 tet
38 c. III

Violoncello LIII
-37 tet
37 c. III

Violoncello LIV
-38 tet
36 c. III

Violoncello LV
-39 tet
35 c. III

Violoncello LVI
-40 tet
34 c. III

Violoncello LVII
-41 tet
33 c. III

Violoncello LVIII
-42 tet
32 c. III

Violoncello LIX
-43 tet
31 c. III

Violoncello LX
-44 tet
30 c. III

Violoncello LXI
-45 tet
29 c. III

Violoncello LXII
-46 tet
28 c. III

Violoncello LXIII
-47 tet
27 c. III

Violoncello LXIV
-48 tet
26 c. III

Violoncello LXV
-49 tet
25 c. III

Violoncello LXVI
-50 tet
24 c. III

Violoncello LXVII
-51 tet
23 c. III

Violoncello LXVIII
-52 tet
22 c. III

Violoncello LXIX
-53 tet
21 c. III

Violoncello LXX
-54 tet
20 c. III

Violoncello LXXI
-55 tet
19 c. III

Violoncello LXXII
-56 tet
18 c. III

Violoncello LXXIII
-57 tet
17 c. III

Violoncello LXXIV
-58 tet
16 c. III

Violoncello LXXV
-59 tet
15 c. III

Violoncello LXXVI
-60 tet
14 c. III

Violoncello LXXVII
-61 tet
13 c. III

Violoncello LXXVIII
-62 tet
12 c. III

Violoncello LXXIX
-63 tet
11 c. III

Violoncello LXXX
-64 tet
10 c. III

Violoncello LXXXI
-65 tet
9 c. III

Violoncello LXXXII
-66 tet
8 c. III

Violoncello LXXXIII
-67 tet
7 c. III

Violoncello LXXXIV
-68 tet
6 c. III

Violoncello LXXXV
-69 tet
5 c. III

Violoncello LXXXVI
-70 tet
4 c. III

Violoncello LXXXVII
-71 tet
3 c. III

Violoncello LXXXVIII
-72 tet
2 c. III

Violoncello LXXXIX
-73 tet
1 c. III

Violoncello LXXXX
-74 tet
0 c. III

Violoncello LXXXXI
-75 tet
-1 c. III

Violoncello LXXXXII
-76 tet
-2 c. III

Violoncello LXXXXIII
-77 tet
-3 c. III

Violoncello LXXXXIV
-78 tet
-4 c. III

Violoncello LXXXXV
-79 tet
-5 c. III

Violoncello LXXXXVI
-80 tet
-6 c. III

Violoncello LXXXXVII
-81 tet
-7 c. III

Violoncello LXXXXVIII
-82 tet
-8 c. III

Violoncello LXXXXIX
-83 tet
-9 c. III

Violoncello LXXXXX
-84 tet
-10 c. III

Violoncello LXXXXXI
-85 tet
-11 c. III

Violoncello LXXXXXII
-86 tet
-12 c. III

Violoncello LXXXXXIII
-87 tet
-13 c. III

Violoncello LXXXXXIV
-88 tet
-14 c. III

Violoncello LXXXXXV
-89 tet
-15 c. III

Violoncello LXXXXXVI
-90 tet
-16 c. III

Violoncello LXXXXXVII
-91 tet
-17 c. III

Violoncello LXXXXXVIII
-92 tet
-18 c. III

Violoncello LXXXXXIX
-93 tet
-19 c. III

Violoncello LXXXXXX
-94 tet
-20 c. III

Violoncello LXXXXXXI
-95 tet
-21 c. III

Violoncello LXXXXXXII
-96 tet
-22 c. III

Violoncello LXXXXXXIII
-97 tet
-23 c. III

Violoncello LXXXXXXIV
-98 tet
-24 c. III

Violoncello LXXXXXXV
-99 tet
-25 c. III

Violoncello LXXXXXXVI
-100 tet
-26 c. III

Violoncello LXXXXXXVII
-101 tet
-27 c. III

Violoncello LXXXXXXVIII
-102 tet
-28 c. III

Violoncello LXXXXXXIX
-103 tet
-29 c. III

Violoncello LXXXXXXX
-104 tet
-30 c. III

Violoncello LXXXXXXXI
-105 tet
-31 c. III

Violoncello LXXXXXXXII
-106 tet
-32 c. III

Violoncello LXXXXXXXIII
-107 tet
-33 c. III

Violoncello LXXXXXXXIV
-108 tet
-34 c. III

Violoncello LXXXXXXXV
-109 tet
-35 c. III

Violoncello LXXXXXXXVI
-110 tet
-36 c. III

String Quartet #3

2

7

8va

10

ff

mp

pp

mp

ppp

18:16

fff

al tallone

sul tasto

10

12

13

13:3

9

3:2

3

3

f

ff

p

mf

p

sfz

f

ff

ord

sul tasto

sfz

f

ff

mf

f

fz

ffz

Open

+20

10

f

f

Violin I (Vln. I) part of the musical score. The staff is in treble clef with a key signature of one flat (B-flat). The tempo is marked 'sul tasto'. The dynamics range from *p* (piano) to *ff* (fortissimo). The score includes a section marked 'sul pont 5:4' and another marked '7:4'. The piece concludes with a section marked 'ord.' (ordinario) and *ff*.

Violin II (Vln. II) part of the musical score. The staff is in treble clef with a key signature of one flat (B-flat). The dynamics range from *mp* (mezzo-piano) to *fff* (fortississimo). The score includes a section marked 'sul pont' and another marked '15'.

Viola (Vla.) part of the musical score. The staff is in alto clef with a key signature of one flat (B-flat). The dynamics range from *mp* (mezzo-piano) to *fff* (fortississimo). The score includes a section marked 'sul pont' and another marked 'ord'. The piece concludes with a section marked 'punta d'arco' and *mf*.

Violoncello (Vc.) part of the musical score. The staff is in bass clef with a key signature of one flat (B-flat). The dynamics range from *fff* (fortississimo) to *mf* (mezzo-forte). The score includes a section marked 'sul pont' and another marked 'sul tasto'.

(from this point on please refer to tuning legend)

String Quartet #3

sul tasto

Score for Vln. I, Vln. II, Vla., and Vc. (Measures 1-16).

Vln. I: 2", 1/1, *pp*, *ffff*, *ff*, *fff*, *p*, *ppp*. Includes *8va* and *sul pont* markings.

Vln. II: 2", 1/1, *ord*, *pp*, *fffz*, *fff*, *f*, *ff*. Includes *-43*, *-14*, *-29*, *+17*, *-43*, *+45* and *wait for section B*.

Vla.: 17, 2", *ord*, *pp*, *fff*, *p*, *fff*, *p*, *ff*, *ppp*. Includes *-43*, *-14*, *-29*, *+17*, *-43*, *+45*.

Vc.: 2", 1/1, *pp*, *ff*, *f*, *p*, *fff*. Includes *-40*, *15*, *+20*, *-40*, *+20*.

B *Quartertunes in Tutti*

Score for Vln. I, Vln. II, Vla., and Vc. (Measures 17-30).

Vln. I: 20, *mf*, *ff*, *fff*, *p*, *f*. Includes *= 60*, *6*, *7:4*, *15:9*, *10*.

Vln. II: 20, *fp*, *ff*, *ff*, *mf*, *f*, *fff*, *f*, *mf*, *ff*. Includes *bend up/down*, *11*, *5*.

Vla.: 21, *mf*, *ff*, *mp*, *f*, *pp*, *fz*, *mp*, *mf*, *f*. Includes *= 60*, *9*, *6:4*, *14*.

Vc.: *f*, *mf*, *mp*, *fff*. Includes *= 60*, *7*.

String Quartet #3

Thema I resume 13tet with expanded palette

A = 92 1/1 -16 -32 25 -8 -16 -40 1/1

ff 17:12 *mp*

mf *ff* 19:15 *fff*

mp 25 *ff* 7:4

f 9 *mf* 15tet *al tallone* *mf* *fff* *mf* 7:4

f 20 *mf* 80 *al tallone* *ff* *scratch bow* *fff* *ff* *fff*

8va *sul tasto* *p* *ppp*

8va *sul tasto* *mp* *pp* *mf*

8va *sul tasto* *pp* *p* *mp* *sul pont*

29 *mf* -60 +20 25 1/1 *sul tasto* -40 +20 +40 1/1 -40

5

8^{va}

Vln. I

mf

f

niente

ord +44

5 8^{va}

Vln. II

mf

p

niente

33 8^{va}

Vla.

ppp

ff

niente

mf

3

+20 +40 (from this point on please refer to tuning legend)

Vc.

ff

niente

mf

Xeroxius Copycatus Maximus

Vln. I

35

-24

+36

-32

+20

-32

+28

open

-32

mf

ff

ffff

mf

Vln. II

mf

f

mp

ff

sfz

mf

fz

37

Vla.

mf

p

sf

mf

arco

Vc.

30

f

mp

sfz

pizz.

arco

pizz.

(from this point on please refer to tuning legend)

Score for Vln. I, Vln. II, Vla., and Vc. (Measures 41-45).

Vln. I: Measures 41-45. Tuning adjustments: -48, -24, -40, +28, +36, +36, +20, +4, +44, -16, 40, +12, -32, +20, -24, +4, +44, -16. Dynamics: *fff*, *ff*, *f*, *sfz*, *sfz*.

Vln. II: Measures 41-45. Tuning adjustments: -43. Dynamics: *sfz*, *ff*, *f*, *fz*, *sfz*, *fz*.

Vla.: Measures 41-45. Dynamics: *f*, *mf*, *ff*.

Vc.: Measures 41-45. Dynamics: *mf*, *ff*, *mf*, *f*, *pp*.

Score for Vln. I, Vln. II, Vla., and Vc. (Measures 46-50).

Vln. I: Measures 46-50. Dynamics: *f*, *sfz*.

Vln. II: Measures 46-50. Tuning adjustments: -57, +29. Dynamics: *sf*, *sfz*.

Vla.: Measures 46-50. Dynamics: *sfz*, *mf*, *ppp*. Markings: *pizz.*, *Viola Solo*, *arco*, *rubato*.

Vc.: Measures 46-50. Dynamics: *ff*, *fz*, *sfz*. Markings: *pizz.*.

Score for Vln. I, Vln. II, Vla., and Vc. (Measures 45-49).

Vln. I: Treble clef, whole rests.

Vln. II: Treble clef, whole rests. Measure 45 is marked.

Vla.: Alto clef (C4). Measure 49 is marked. The part features a melodic line with vibrato markings: *molto vibrato* (measures 45-46), *sul pont* (measures 47-48), and *senza trem* (measure 49). The line ends with a double bar line and repeat sign. Dynamics include *fff*, *pp*, and *pppp*. A crescendo hairpin leads to *niente*.

Vc.: Bass clef, whole rests. Measure 40 is marked.

Score for Vln. I, Vln. II, Vla., and Vc. (Measures 50-53).

Vln. I: Treble clef, whole rests. Measure 50 is marked.

Vln. II: Treble clef, whole rests. Measure 50 is marked.

Vla.: Alto clef (C4). Measures 53-55 are marked. The part features complex rhythmic patterns and intervals: *mf* and *fff* (measures 53-54), *fff* (measure 55), *mf* (measure 56), *fff* (measure 57), *mp* (measure 58), *f* (measure 59), *mf* (measure 60), and *fff* (measure 61). The line ends with a double bar line and repeat sign. Dynamics include *fff*, *mf*, *fff*, *mf*, *fff*, *mp*, *f*, *mf*, and *fff*. Interval markings include 6:5, 5:4, 5:4, 11:3, and 5. A crescendo hairpin leads to *f*.

Vc.: Bass clef, whole rests. Measure 45 is marked.

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Violin I

Violin II

Viola

Violoncello

65

decelerando

18:12

60

Duo per viola e cello

= 100

fff

mp

p

mf

mp

arco

= 80

Duetto con viola

mf

5

5

55

f

65

69

f

ff

fff

p

5

5

5

ff

mp

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Violin I and Violin II parts are shown with rests. The Viola part (measure 81) begins with a forte (f) dynamic and a performance instruction 'ord'. The Viola part (measure 82) includes a performance instruction 'sul pont' and a dynamic marking 'ffff'. The Viola part (measure 83) includes a performance instruction 'sul tasto' and a dynamic marking 'f'. The Viola part (measure 84) includes a performance instruction 'sul D' and a dynamic marking 'ff'. The Violoncello part (measure 65) begins with a piano (pp) dynamic. The Violoncello part (measure 66) includes a dynamic marking 'fff'. The Violoncello part (measure 67) includes a dynamic marking 'f'. The Violoncello part (measure 68) includes a dynamic marking 'ff'.

Violin Duet Batutto *dispense with tuning in this section*

C $\bullet = 92$ *w/ small drumstick, i.e. 7A jazz type*

Vln. I *mf* *sul G* *mp*

Vln. II $\bullet = 86$ *use 7A jazz light drumstick* *mp*

Vla. *ff* *mf* *mp* *17* *85* *80*

Vc. *mf* *70*

Violin I: crazy glissando, *fff*, *f*

Violin II: (\times), *sul G*, *ff*, bend up/down, 5, 85, *f*, *ff*

Viola: 93

Violoncello: 75

String Quartet #3

13

Score for String Quartet #3, measures 90-100.

Vln. I: Treble clef. Measure 90 starts with *ff* and a 90-measure rest. The melody begins with a series of sixteenth notes, followed by a *crazy glissando* (marked *ff*, *sfz*, *fffz*) leading to a high note. The piece ends with a *mf* section marked 7:6 and a *f* section marked 13.

Vln. II: Treble clef. Measure 97 starts with *ff* and a 97-measure rest. The melody begins with a series of sixteenth notes, followed by a *crazy glissando* (marked *ff*, *sfz*, *fffz*) leading to a high note. The piece ends with a *mf* section marked 7:6 and a *f* section marked 13.

Vla.: Bass clef. Measure 97 starts with a 97-measure rest. The piece ends with a *mf* section marked 7:6 and a *f* section marked 13.

Vc.: Bass clef. Measure 97 starts with a 97-measure rest. The piece ends with a *mf* section marked 7:6 and a *f* section marked 13.

Score for String Quartet #3, measures 101-110.

Vln. I: Treble clef. Measure 101 starts with *ff* and a 13-measure rest. The melody begins with a series of sixteenth notes, followed by a *crazy glissando* (marked *ff*, *sfz*, *fffz*) leading to a high note. The piece ends with a *mf* section marked 7:6 and a *f* section marked 13.

Vln. II: Treble clef. Measure 90 starts with *f* and a 90-measure rest. The melody begins with a series of sixteenth notes, followed by a *crazy glissando* (marked *ff*, *sfz*, *fffz*) leading to a high note. The piece ends with a *mf* section marked 7:6 and a *f* section marked 13.

Vla.: Bass clef. Measure 101 starts with a 101-measure rest. The piece ends with a *mf* section marked 7:6 and a *f* section marked 13.

Vc.: Bass clef. Measure 101 starts with a 101-measure rest. The piece ends with a *mf* section marked 7:6 and a *f* section marked 13.

14

C

arco

8va

Das Kontrapunkt des Menschen

String Quartet #3

resume 13tet

l'istesso tempo

= 92

sul tasto

100

p

sul pont

Vln. I

Vln. II

Vla.

Vc.

resume 14tet

mf

3

95

3

3

3

3

105

mp

f

= 100

molto vibrato

ff

85

= 100

resume 15tet

p

mf

mf

8va

al tallone

mf

f

mp

fff

3

f

100

3

109

p

mp

mf

f

ff

mf

ff

mf

mp

90

f

f

3

3

3

3

Vln. I

105

fff

ff

f

Vln. II

3

3

3

3

Vla.

113

molto vibrato

mp

f

Vc.

fff

p

p

95

Vln. I

110

fff

f

mp

f

Vln. II

3

f

3

3

3

Vla.

117

mf

ff

fff

fff

Vc.

f

mf

ff

ff

f

7

Thema I

Vln. I

Vln. II

Vla.

Vc.

8va

5:3

120

ff

mf

ff

mf

6

f

mp

p

mf

129

f

10

ff

mp

3

molto vibrato

5:8

7:8

9:8

f

mf

ff

mp

scratch bow

f

mf

p

110

Vln. I

Vln. II

Vla.

Vc.

polytempicus whole noticus

no vibrato

Polytempicus Whole Noticus

no vibrato

polytempicus whole noticus

molto vibrato

polytempicus whole noticus

no vibrato

mf

fp

mf

f

fp

mf

f

pp

fp

mp

fp

mf

mp

120

133

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

String Quartet #3

19

Violins I and II: *f*, *ff*, *fff* (scratch bow)

Viola: *f*, *fff* (scratch bow)

Violoncello: *ff*, *fff* (scratch bow)

Thema I

senza trem
no vibrato

"da capo"

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

20"
-16

• = 92

145

20"
-39

• = 86

20"
ord

• = 100

20"
+20

• = 80

5"

140

5"

5"

5"

3

quasi rubato, listen to the others

20

5:4

7

3

3

fff

f

Vln. I

3

150

ff

p

mf

f

19

mf

8^{va}

Vln. II

145

Vla.

161

fp

f

9

p

mp

9:6

pp

f

12:7

molto vibrato

Vc.

niente

135

Vln. I

(*o*)

155

Vln. II

f

mf

15

sul tasto

leggiere

p

9:6

150

Vla.

165

mf

15:8

sul tasto

fz

sf

sfz

Vc.

(140)

Vln. I

Vln. II

Vla.

Vc.

169

f *mf* *mp* *ff* *fff*

6 5:3 3 5

sffz *ff* *ff*

140

Vln. I

Vln. II

Vla.

Vc.

173

f *mf* *mp* *ff* *mf*

19 18 17

155

3 3

mf

173

f *mp* *ff* *mf*

5 3 3 3 17 5

Thema II

Contrapunctus "canonus" mimius

[illegible]

Vln. I

Vln. II

Vla.

Vc.

8^{va}

5

165

f *ff*

f

185

f

15

ff

14

p *mf*

sul A

13

sul D

mf

fff

12

155

Vln. I

Vln. II

Vla.

Vc.

170

ppp

189

f

11

ff

mp

10

f

9

mf

mp

mf

portato

f

mp

mf

p

ff

Violins I and II, Viola, and Violoncello parts, measures 180-197. The score includes dynamic markings (mf, ff, fff, pp, ppp), articulation (martele, portato, crazy glissando), and performance instructions (al tallone, Quintus Maximus, Molto Stringendo, molto stringendo). Measure numbers 180, 185, 193, and 197 are indicated. The Viola part features a triplet in measure 197.

String Quartet #3

26

Vln. I

First Violin I staff with musical notation, including dynamics (*mf*, *ff*, *mf*, *p*, *mp*, *fff*, *mf*) and performance markings (3:7, 4:5, 11:15, 17:20, 7:10, 15:24, 190).

Vln. II

Second Violin II staff with musical notation, including dynamics (*sfz*, *mf*, *p*, *ff*) and performance markings (3, 180, 17:11, 21, 17:10, 5).

Vla.

Viola staff with musical notation, including dynamics (*ff*, *mf*, *mp*, *p*, *mf*, *ff*, *mp*) and performance markings (201, 7, 3, 5, pizz., arco, 10).

Vc.

Violoncello staff with musical notation, including dynamics (*f*, *mf*, *p*) and performance markings (5).

Vln. I

First Violin I staff with musical notation, including dynamics (*sfz*, *fz*, *f*, *fz*) and performance markings (5).

Vln. II

Second Violin II staff with musical notation, including dynamics (*ff*, *mp*, *f*, *ff*) and performance markings (5, 185).

Vla.

Viola staff with musical notation, including dynamics (*f*, *mf*, *ff*, *fff*, *mp*, *pp*, *fff*) and performance markings (205, 5).

Vc.

Violoncello staff with musical notation, including dynamics (*f*, *ff*, *ff*) and performance markings (170).

Violin I: *sf*, *fz*, *arco*, *mf*, *f*, *ff*, *fff*

Violin II: *mp*, *fff*, *mf*

Viola: *mf*, *sfz*, *mp*, *fz*, *mp*, *mf*, *fz*, *mf*

Violoncello: *mp*, *ff*, *mf*

Violin I (Vln. I): The part begins with a melodic line in the treble clef, marked with a forte (*f*) dynamic. It includes a triplet of eighth notes and a series of sixteenth notes. The dynamic shifts to mezzo-piano (*mp*) and then mezzo-forte (*mf*). A 'sul tasto' instruction is present, followed by a 'crazy glissando' in the Violin II part. The part concludes with a final melodic phrase marked *mf*.

Violin II (Vln. II): The part is in the treble clef and features a 'crazy glissando' instruction. It includes a triplet of eighth notes and a series of sixteenth notes. The dynamic shifts from piano (*p*) to fortissimo (*ff*). A 'sul tasto' instruction is present, followed by a 'crazy glissando' in the Violin I part. The part concludes with a final melodic phrase marked *ff*.

Viola (Vla.): The part is in the alto clef and features a triplet of eighth notes and a series of sixteenth notes. The dynamic shifts from mezzo-forte (*mf*) to fortissimo (*ff*). A 'sul tasto' instruction is present, followed by a 'crazy glissando' in the Violin II part. The part concludes with a final melodic phrase marked *ppp*.

Violoncello (Vc.): The part is in the bass clef and features a triplet of eighth notes and a series of sixteenth notes. The dynamic shifts from forte (*f*) to mezzo-forte (*mf*). A 'sul D' instruction is present, followed by a 'crazy glissando' in the Violin II part. The part concludes with a final melodic phrase marked *ppp*.

String Quartet #3

28

Vln. I

Vln. II

Vla.

Vc.

mf *f* *ff*

14 14:8 14:8 14

217 195 205

mf *f* *mf*

mp *mp* *ff*

20 20 15

8^{va}

Vln. I

Vln. II

Vla.

Vc.

mp *mf* *f*

14 13:8 13:8 13:8 13

mp *ff*

221

fff *mf*

20 14 14

Violin I: *ff* *pp*

Violin II: *ff* *fff*

Viola: *mf* *mp* *f*

Violoncello: *mf* *ff* *mp* *f* *p* *fff* *mf*

The image displays a musical score for four string instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is written in G major (one sharp, F#) and 4/4 time. The key signature is indicated by a single sharp (F#) on the first line of the Violin I staff. The time signature is 4/4, indicated by a '4' over a '4' on the first line of the Violoncello staff.

The score is divided into four systems, each corresponding to one of the instruments. The first system is for Violin I, the second for Violin II, the third for Viola, and the fourth for Violoncello. The score includes various musical notations, including notes, rests, and dynamic markings.

Dynamic markings include *niente* (nothing), *ff* (fortissimo), *fff* (fortississimo), *mf* (mezzo-forte), and *p* (piano). The score also features articulation marks, such as slurs and accents, and fingerings (e.g., 1, 2, 3, 4, 5, 6).

The score is titled "Overture" and "The Marriage of Figaro" by Wolfgang Amadeus Mozart. The tempo is marked "Allegro". The score is in G major and 4/4 time. The key signature is indicated by a single sharp (F#) on the first line of the Violin I staff. The time signature is 4/4, indicated by a '4' over a '4' on the first line of the Violoncello staff.

String Quartet #3

String Quartet #5

Measures 200-220

Violin I (Vln. I): 8^{va} (punta d'arco, sul tasto). Dynamics: *pppp*, *mf*, *ffff*. Includes a *Cadential* marking.

Violin II (Vln. II): 15^{ma} (punta d'arco, sul tasto). Dynamics: *pppp*, *mf*. Includes an *ord* marking.

Viola (Vla.): 8^{va} (punta d'arco, sul tasto). Dynamics: *ppp*, *mf*. Includes an *ord* marking.

Violoncello (Vc.): Dynamics: *ff*, *mp*. Includes an *ord* marking and a triplet of eighth notes.

Violins I and II: *portato*, *fff*

Viola: *ff*, *portato*

Violoncello: *f*, *portato*

First system of musical notation for String Quartet #3, measures 200-225.

Staff 1 (Vln. I): Treble clef, key signature of one flat. Measures 200-225. Dynamics: *ff* (measures 200-220), *mf* (measures 221-225). A trill is marked in measure 221.

Staff 2 (Vln. II): Treble clef, key signature of one flat. Measures 200-225. Dynamics: *fff* (measures 200-220), *mf* (measures 221-225).

Staff 3 (Vla.): Bass clef, key signature of one flat. Measures 200-225. Dynamics: *fff* (measures 200-220).

Staff 4 (Vc.): Bass clef, key signature of one flat. Measures 200-225. Dynamics: *ff* (measures 200-220).

Second system of musical notation for String Quartet #3, measures 226-245.

Staff 1 (Vln. I): Treble clef, key signature of one flat. Measures 226-245. Dynamics: *fff* (measures 226-235), *ffff* (measures 236-245). Accents are marked above notes in measures 226-235.

Staff 2 (Vln. II): Treble clef, key signature of one flat. Measures 226-245. Dynamics: *f* (measures 226-245).

Staff 3 (Vla.): Bass clef, key signature of one flat. Measures 226-245. Dynamics: *mf* (measures 226-235), *ff* (measures 236-245).

Staff 4 (Vc.): Bass clef, key signature of one flat. Measures 226-245. Dynamics: *mf* (measures 226-235), *fff* (measures 236-245).

Vln. I

First Violin I staff with musical notation, including accents, *ffff* dynamic, and a final section with *8va*, *sul E*, *sul A*, and *ffff* dynamics.

Vln. II

Second Violin II staff with musical notation, including *ffff* dynamic and a final section with *sffz*, *ffff*, and *niente* dynamics.

Vla.

Viola staff with musical notation, including *ffff*, *ff*, *ffff*, *sffz*, *fff*, and *ffff* dynamics, and a final section with *ffff* and *niente* dynamics.

Vc.

Violoncello staff with musical notation, including *ffff*, *ffff*, *wild gliss*, *scratch bow*, *pppp*, *pppp*, *ffff*, and *ffff* dynamics, and a final section with *ffff* and *niente* dynamics.

(c. 20.5-21 minutes)